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THE QUAKER,

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THIRDS. SEMIBREVES.

No. 52. (Met. 120 = $\frac{1}{4}$) Words altered from BERNARD BARTON.
(Notice the syncopation. See "Graduated Course," page 7.)

1. Sing, sing, sing, Glad spring is near, Ring, ring, ring,

2. Sing, sing, sing, Glad spring is near, Ring, ring, ring,

Soon 'twill be here. Re-joice, my lit-tle mer-ry mate, The blithesome spring is
Soon 'twill be here. The ro-bin from the pear-tree bough, Gives us of song an

com-ing, When thou shalt roam with heart e-late, To hear the wild bee
ear-full, The morn's are get-ting light-some now, The ev'-nings grow-ing

hum-ming; To hear the wild bee hum-ming round The prim-rose, sweet-ly
cheer-ful; And soon they'll be more long and light, With warm and pleasant

blow-ing, And lis-ten to each gen-tle sound Of glad-some mu-sic flow-ing.

wea-ther; And we, to see the sun-set bright, May go a-broad to-ge-ther.

The Vocal Organs in Health and Disease.—(*Concluded from page 158.*)

BY LLEWELYN THOMAS, M.D.

I NOW proceed to bring under your notice the laryngoscope, which has wrought so wonderful a change in the knowledge of our vocal organs, in both health and disease. We are now able to see the ordinary actions, and the diseased conditions of the voice producing apparatus as plainly as we can study an eruption of the skin, or a tumour at the end of one's nose. It is stated that there is nothing new under the sun, and we know that the ancient Egyptians possessed medical, surgical, and anatomical knowledge which was lost in oblivion for centuries; it is also certain, from an instrument discovered at Pompeii, that the idea of illuminating the cavities of the body for the purpose of investigating disease was known to the Romans. The first notice, however, in modern surgery of illuminating the throat was in the middle of the last century, and from then till 1854, many attempts were made, and many instruments devised for the purpose of examining the throat, but no one appears to have succeeded in seeing the interior of the larynx, or the action of the vocal cords: these failures were chiefly owing to the clumsiness of the instruments, and the faulty use of the natural or artificial light employed. It remained for one—whose name will I am sure be received with interest and respect by all present,—Signor Manual Garcia, to carry out the idea of employing mirrors for studying the interior of the larynx while singing. Signor Garcia's investigations were all made upon himself, and he was the first who thoroughly succeeded in seeing the vocal cords in action during inspiration and vocalization. Garcia's paper to the Royal Society in 1855 did not receive the attention in England which it so manifestly deserved, but it was taken up by Professor Czermak, of Pesth, and the instrument was perfected by him for medical purposes, so that the credit of the successful employment of the laryngoscope may be said to lie between a professor of singing and a physician.

I will now describe the mode in which the laryngoscope is made to disclose the workings of the human musical instrument. On looking into the throat without artificial aid, the soft palate and uvula are observed, and may be seen to move most actively in the production of the higher notes, but nothing more is visible. If, however, a small mirror is placed at the back of the mouth, and a strong light is thrown upon the mirror, the light from the mirror can be thrown by an experienced hand into the cavity of the voice box, and the vocal cords

can be seen either at rest during inspiration or vibrating during the emission of a sound. The sight is a very beautiful one, as the cords are of a lustrous pearly white, and act, I may say, with great animation. Further than this, in a wide, open throat, one can easily see through the chink between the vocal cords and distinguish, the different rings of the windpipe, and the spot where it divides to branch off into the lungs. The light employed may be sun-light, which is, however, in this country rarely strong enough or sufficiently to be relied upon. Gas or lamp light intensified by a bull's eye condenser, is generally employed, which is focussed on a concave mirror attached to the operator's forehead or face. The light from this mirror is projected into the mouth, and on to the small mirror, and thence into the larynx. With practice, one can examine one's own vocal cords in this manner, as most successfully carried out by Garcia; but in this operation a third mirror should be placed in front of the mouth, in which the reflection of the image in the mirror held to the mouth is seen. The laryngoscope not only enables us to illuminate a hidden cavity in the body, but it enables us to see round a right angle, as you will understand, if you place your finger upon Adam's Apple, which corresponds with the situation of the vocal cords, and compare its axis with that of the cavity of the mouth. An instrument has been recently devised—an illustration of which, I hand round—by which the sound waves produced by the voice in speaking or singing are seen in a prismatic mirror. This instrument, however, is of no practical value, as it only informs us that the voice is affected, without indicating the cause; whereas with the laryngoscope we see a congested condition of the cords producing hoarseness, a tumour obstructing breathing, or an ulcer causing pain and difficulty in swallowing.

I do not propose to enter into a disquisition on the identity of the vocal organs with this or that musical instrument, as I do not believe that our apparatus is similar to any mechanical instrument, though it is of course regulated by the same laws which govern them. The larynx has by different people been likened to almost every known instrument; it can at any rate be asserted that it is the most ancient, if far from being the simplest instrument. Stringed flute pipe and reeded or tongued instruments all present some analogy with the larynx. The vocal cords were long ago compared to vibrating strings, and apparently with reason; but it may be easily ascertained by experiment, that

no string so short as the vocal cords could give a clear tone, at all to be compared in depth with that of the lowest notes of the human voice, and also that the scale of changes produced by increased tension is fundamentally different. To flute pipes, in which the sound is produced by the vibrations of an elastic column of air contained in the tube, and the pitch of the note determined by the length of the column, and by the nature of the embouchure, as in the flute and some organ pipes. Now there is nothing in the form or size of the column of air between the larynx and the mouth, which can render it capable of such vibrations as are required to produce the tones of the human voice. The length required in an open pipe to give the lowest G of an ordinary bass voice, is nearly six feet. The analogy, however, between the larynx and reed instruments is much more complete, and an artificial glottis has been made with two membranous reeds, the effects produced by which are so nearly allied to the real instrument, that the similar character of the two cannot be doubted. Reeds may be either attached at one end or both. In the first case they possess elasticity in themselves; in the second they are made elastic by tension, and this is the case with the vocal cords. I am not aware of any musical instrument in which the reeds are arranged as in the vocal organs.

When considering the uvula, which has so frequently such a baneful effect on the brilliancy of the singing voice, it must be a source of regret that no thorough explanation of its functions has been discovered, as it is difficult to imagine that an organ so definite and regular in its appearances in man should exist without a purpose. Nevertheless, as the uvula appears to act at least as an adjuvant to the performance of several functions, its physiological study is much obscured by the fact that its complete removal—as I have several times witnessed—appears in most cases to be attended with merely negative results. The study of its development in infant life and amongst the lower mammalia also throws no light upon its probable uses. I have communicated with several eminent English comparative anatomists on the subject, and have been able to glean no information.

Professor Huxley writes me "I have made no special study of the uvula, and can give no information respecting it beyond such as will be found in the ordinary text books."

Professor Allman writes "The uvula must be classed among organs whose uses have never yet been satisfactorily determined; it is more or less developed in the other mammalia, but I know of no observation which throws much

light on the purpose it is intended to serve in the animal economy."

The late Sir Duncan Gibb, in an interesting article communicated in *The Lancet*, endeavoured to prove that the uvula played an important part in deglutition and vocalization; and I entirely agree with the facts which he adduces, but they appear to me to exclusively apply to the functions of the azygos uvula muscle, since a small portion only of this undoubtedly powerful muscle appears in the uvula. The definite and remarkable shape of the uvula is still unaccounted for. It has been suggested that the uvula acts as a shoot or conduit for the mucous and salivary secretions, lubricating the orifices of the windpipe and gullet; this explanation may also not be unworthy of consideration.

It may here be marked here, that in some cases of destruction of the uvula by disease, there is a tendency for liquids to pass into the nostrils, but in such instances there is nearly always an encroachment on the remaining structures of the soft palate. I have also observed that in the production of the higher notes and the falsetto voice, the uvula is powerfully retracted by its muscles into the soft palate. With regard to the production of the falsetto, concerning which so much difference of opinion exists amongst both musicians and physiologists, I may state that I have recently had three professional singers under my notice who can all produce falsetto notes with ease whilst the laryngoscope mirror is in their mouths, which is somewhat rare, and I can assert that I have been unable to detect any appreciable difference in the appearance of the vocal cords in passing from the natural to the falsetto voice. One gentleman, an American baritone, who has rendered me great assistance in my observations both by the intelligent interest he manifests as a musician and by the great toleration he evinces under the laryngoscope examination, is so thoroughly convinced that the falsetto is produced by the soft palate, that I will quote his own words. "No matter however hoarse I may be, from congestion of the vocal cords, to which I am subject, provided the soft palate or tonsils are not swollen, I can execute the falsetto with as much ease as if I were in a perfect state of health, and am able to make chromatic runs and trills with entire ease, though totally unable to make a perfect tone in the natural voice."

Sir Duncan Gibb remarked that in females who possess the highest singing compass the uvula and soft palate are relatively small, but that their muscles are capable of the most delicate and prolonged actions.

I beg to thank all my hearers for the kind

and attentive manner in which they have listened to a lecture, which of necessity has been attended with a considerable amount of dry detail. I have been compelled to omit a great deal, which had time permitted I should have wished to have mentioned, but this I will endeavour to remedy in my next lecture. I shall be happy also to explain to any one after the lecture anything which may not appear clear to them, or to take up any subject again on a future occasion. You have doubtless heard of the unfortunate genius, who found that his grandest sentiments and ideas were perpetually anticipated by certain persons who contrived surreptitiously to get them into print before he could relieve his ever-working brain of the mass of inspirations which crowded on it, and that his animosity was especially directed against Shakspeare, Byron, and Tennyson.

I feel also that Shakspeare has most marvelously anticipated us all in his descriptions of sentiments, every day passions, and even the achievements of modern science, as in the passage where he bids Ariel place a girdle round the earth in forty minutes. The best evidence, however, of our great poet's appreciation of the universality of power possessed by the noble art, of which we all here are votaries and devotees, is to be found in these celebrated lines.

"Nought is so stockish hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils,
The motions of his spirit are as dull as night,
And his affections dark as Erebus:
Let no such man be trusted!"

Military Music.—(*Concluded from page 152.*)

By E. H. TURPIN.

No application of either key or valve has yet proved fully satisfactory. The presence of either contrivance interferes with the formation of pure tone in some way or other. Again, the maker's skill cannot secure perfect intonation; as in the case of the valve, the length of tubing affecting a given open note must be too short to produce a similar interval from a lower open sound, or too long to similarly act upon a still higher note of the harmonic range. Still, for out-door playing, the valve instruments are, when made by good makers, and in the hands of fair performers, of great service; and, on the whole, very well in tune. The key system, as applied to the bugle family, may be considered now as banished to the same limbo as the old-fashioned fire-arms of three-quarters of a century ago. There are, in the history of military music, steps of interest. Some three hundred years ago military music would probably be limited to simple Fanfare passages for trumpets and drums, with possibly more ambitious efforts in which the members of the extinct cornet family would join with trumpets, sackbuts, and drums. The old poets mention horns in connection with out-door sports, but what the instruments under this generic name were like, or whether they were employed (as would be likely) in military musical duties or not, it would be difficult to say now. It seems equally uncertain at what period the oboe made its appearance in the military orchestra, though it is certain that it was employed in a rude form in out-door music at an early period. In the seventeenth century military bands began to show up with some-

thing like completeness, consisting, as they did then, of a fair variety of both reed and brass instruments; though not including in England the clarinet, which was destined to play such an important part in the military musical combinations at a later period. Early in the present century, military bands were of some executive capacity, and embraced all varieties of wind instruments save the valve family, to be presently introduced by its leading member, the cornet-a-piston. One leading figure in the development of martial music, in this country, was the late Mr. Godfrey, the father of the well-known and able bandmasters of several of the regiments of guards. Under his shrewd, painstaking labour and training, a steady advance in organization and in style of playing of the band under his immediate care, inaugurated a corresponding progress throughout the British army. At the same time the labours of Mr. Waddell, for many years the director of the 1st Life Guard's band, and the inventor of sundry useful forms of different brass instruments, are not to be overlooked. In such expensive organizations as are the British Navy and Army, with far more admirals than ships, and generals than regiments, to say nothing of legions of other staff officers, if a recent account of our forces is to be accepted, it is surely to be regretted that the Government should do so little in the way of supporting and encouraging the Navy and Army bands. The military band proper now includes a piccolo and flute (playing the E flat scale on the notes of that of D, thus being written for, a semitone below its real sounds;) sometimes the luxury of an oboe or

two, two clarinets in E flat (that note expressed on paper as C), a proportion of some eight to twelve clarinets in B flat, divided into three or even four parts, two or more bassoons, four horns, several cornet-a-pistons, trumpets, three trombones, various modern valve instruments of tenor, baritone, and bass pitch, and the usual compliment of percussion instruments. In passing, it may be noted that these, still spoken of in some German scores as Turkish, were formerly played in our Guard's bands by men attired in Eastern costumes, and wearing turbans. Owing to the difficulty of manipulating instruments requiring the use of both hands, cavalry bands, when mounted, are confined to brass instruments, for the most part fitted with valves. Such a band would contain E flat piccolo cornets (playing a minor third above the written notes), several ordinary cornets, possibly two trumpets, certain tenor, baritone, and bass valve instruments, trombones, with or without valves, (often with, in these degenerate days); the only percussion representatives being a pair of small-sized kettle drums. It is needless to take note of such unmusical combinations as are found in bagpipe and bugle bands (playing on open notes), and drums and fifes.

Several instruments of considerable value are making their way into our bands, notably the tenor clarinet, or *corni di bassetto*. Two of these instruments greatly enrich the middle harmonies, especially in the piano medium. Members of the saxophone family, brass instruments, built upon the model of the clarinet, and played with a single reed, are also making their appearance in our bands. A group of these characteristic instruments heard in harmony produce an effect like the soft reeds of an organ, and something like the *vox humana* stop. The many members of this family promise to be among the most useful of the numerous newly-constructed instruments of the great Paris maker, after whom they are named. In the French bands, unfortunately, the lower-pitched saxophones have nearly banished the bassoons. This is to be deplored, for no instrument gives such point and character, in either orchestral or military basses, as the bassoon. There is a useful type of brass instrument found in Germany—bugles with valves, which, from their wide bore, produce a full, soft body of tone. These would be useful in both military and brass bands, softening off the keen asperities of other brass instruments. A revival of the serpent with more equalized tones, if possible, would also be a gain, as the best low bass to the wood bass. Sundry changes in the keys, favoured by military bands, deserve a passing notice. Previous to the large employment of the valve instruments

the more natural keys were in vogue, clarinets in C and F, trumpets in C, and horns in C and F, were in use, Mendelssohn's splendid overture, *Harmoniemusik* (Op. 24), being thus scored. The use of the flat keys, all but universal now in wind bands, secures a less keen temperament, somewhat modifies the unduly sharp pungency of the more piercing instruments, and brings into constant employment the best toned members of the clarinet tribe, the most effective crooks of the horns, and of the entire range of valve brass instruments. In Italy, wind bands are still found using the sharp keys, with clarinets in D and A; and the fifes and piccolos used in the drum and fife bands are likewise pitched, there, in A and D. In scoring for the military orchestra, the mass of strings is represented by the mass of clarinets and valve brass instruments. Owing to the want of reflected resonance, and the rapid evaporation of out-door music, and to the weakening reaction of large wind masses, by comparison, upon the weight of tone, pronunciation, and character of individual instruments, many pungent and pointed orchestral effects are reduced when transformed to the military band. Thus sentences for oboes, horns, and bassoons of the concert room, often require to be strengthened by the addition of other instruments when performed by the military orchestra. From similar causes the brass mass is, in the military band, in larger force and in more constant use. But few instruments tell well in the solo capacity out of doors; and strongly marked melodic sentences require, for the most part, to have the accent and weight of brass, in order to secure a sufficiently pointed utterance. English bands are far too small, as a rule; and in most cases are too weak in the wood instrument departments, to realize the breadth, the richness, pomp, and grandeur of true military music; of which a handful of naked, shrill brass instruments gives but a lame impression, and forms little more than a parody upon the institution we ought to know as the military band. Of late years our governing powers have in various ways taken steps towards the advancement of our martial music, and its power, as a source of strength and solace to the soldier, is being more and more acknowledged. But before much advance can be made, our bands must be properly provided for, the members not being smuggled into the different regiments as buglers and trumpeters. Such a provision would remove from the officers the burden of the chief support of their bands, and give to the military orchestra the dignity of a real position in the military force.

[*Choir.*

Choral Harmony—(continued).

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SECULAR.

53 All the Choruses usually performed in Locke's Music for "Macbeth" Spofforth.
 55 Hail, smiling morn See our oars with feather'd spray Stevenson.
 57 Come, gentle Spring Haydn.
 58 Never forget the dear ones 3 v. Root.
 Merrily o'er the waves we go Bradbury.
 The Foot Traveller Abt.
 61 The Chough and Crow 3 v. Bishop.
 62 The huge globe has enough to do Bishop.
 63 May Morning Flotow.
 Come to the woody dell Pelton.
 65 Which is the properst day to sing Arne.
 Beat high, ye hearts Kreutzer.
 66 Now strike the silver strings Rudd.
 Since first I saw your face Ford.
 Step together Irish.
 67 For freedom honour and native land Werner.
 The Mountaineer Tyroles.
 What delight what rebounds German.
 68 Come let us all a-maying go Atterbury.
 Hark! the lark Cooke.
 Here in cool grot Mornington.
 73 Come on the light winged gale Calcott.
 74 Sleep, gentle Lady Bishop.
 76 Sparkling little fountain Bradbury.
 The dazzling air Evans.
 78 On Christmas eve the bells were rung King.
 80 Hail, all hail, thou merry month of May Shinn.
 83 The sea, the sea Neukomm.
 85 The singers Kreutzer.
 87 Hark! above us on the mountain Kreutzer.
 89 Call John American.
 The Travellers Root.
 90 Laughing Chorus Soldier's Love Kucken.
 Foresters, sound the cheerful horn Bishop.
 94 Gaily launch and lightly row Mercadante.
 My Lady is as fair as fine Bennett.
 95 See the bright, the rosy Morning Blum.
 The Land of the True and Brave Abt.
 96 What shall he have that killed the deer Bishop.
 97 The song of the New Year Donizetti.

*99 Why shold a sigh escape us How sweet the joy O. to.
 *100 Upon the poplar bough Mountain home Kreutzer.
 Over the Summer Sea. Verdi.

SACRED.

51 We come, in bright array (*Judas*). Handel.
 Lead, lead on (*Judas*). Handel.
 54 Ye gates, lift up your heads Dr. Thomson.
 O send Thy light forth R. A. Smith.
 56 Who is a patriot Praise the Lord Spanish.
 Gently, Lord, O gently lead us Joy to the World.
 59 With songs and honours Haydn.
 Hymn of thanksgiving Mason.
 God is near thee.
 *60 But in the last days Mason.
 *64 Great is the Lord American.
 Arise, O Lord American.
 *69 Awake, Awake
 *70 I will bless the Lord at all times R. A. Smith.
 *71 Hallelujah! the Lord reigneth R. A. Smith.
 God the Omnipotent Russian.
 72 The brave man Nageli.
 Lift up, O earth Root.
 From all that dwell below the skies
 When shall we meet again
 O wake and let your songs resound Himmel.
 All hail the pow'r of Jesus' name.
 *75 Blessed be the Lord R. A. Smith.
 Great and Marvellous R. A. Smith.
 *77 Grant, we beseech thee Callcott.
 Come unto me when shadows
 The Lord is my Shepherd Beethoven.
 Let songs of endless praise L. Mason.
 My faith looks up to thee L. Mason.
 *81 Beyond the glitt'ring starry sky Husband.
 82 Blest Jesus, gracious Saviour M. Haydn.
 Hymn of Eve Arne.
 Salvation to our God
 *84 I will arise Cecil.
 Blessed are the people
 *86 I was glad when they said unto me Callcott.
 88 Then round about the starry throne Handel.
 *91 Oh! how beautiful thy garments Naumann.
 *92 Put on thy strength, O Zion Naumann.
 *98 Sing to the Lord, our King and Maker (Gloria from 1st. Service). Haydn.

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 102 Come, come quickly away Root.
 Nature's woodland call Pohlenz.
 The Swallows Mozart.
 The Bouquet Braham.
 103 All's well King.
 104 The minute gun at sea Bradbury.
 The Storm Root.
 105 Roll on, majestic ocean Webbe.
 Away in early day Matthaei.
 The Skylark Kreutzer.
 106 While all is hush'd Davy.
 The Morn unbars the gates of light Davy.

107 Our Country Shield.
 Our Flag Bradbury.
 Our Defenders Hook.
 108 Early Morning Kucken.
 Sweet evening hour Callcott.
 Swift's Riddle 3 voices. Shield.
 109 Sparkle and quiver Kalliwoda.
 How sing the cheerful breezes Stöbel.
 110 Awake the song of merry greeting Swiss.
 The heaving of the Lead Shield.
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Choral Harmony—(continued).

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	The moon unbars the gates of Light (Hunting Glee)	Davy.		
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	Our Defenders	Hook.		
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	Firmly stand, my native Land (3 v.)	Nageli.		
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In progress.

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	Britannia's power shall stand	

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